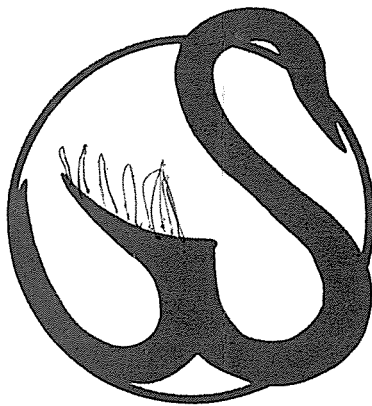


# The Wagner Society

IN NEW SOUTH WALES INC.

Registered Office: 4/22 Read Street, Waverley, 2024



## Newsletter

No. 65, DECEMBER 1996

Print Post Approved PP242114/00002

**PATRON:** SIR CHARLES MACKERRAS  
**HONORARY LIFE MEMBERS:** Miss RITA HUNTER, CBE  
Miss LEONIE RYSANEK  
Prof MICHAEL EWANS  
Mr RICHARD KING  
Mr REG MALONEY

## COMING EVENTS

<i>DATE</i>	<i>EVENT</i>	<i>LOCATION</i>
1996 8 December	Christmas Party	Goethe Institut 2.00 pm
1997 February 26 March 1st	<i>Die Walküre</i> Concert performance by the SSO <i>see coupon for theatre party 1/3/97</i>	Concert Hall 6.00 pm 4.00 pm
March 16	talk by Antony Ernst: <i>The beginning of the endless melody: the first sixty years of performance of Tristan and Isolde</i>	Goethe Institut 1.00 pm
March 22 to April 12	<i>Der Fliegende Holländer</i> , Australian Opera's Melbourne season <i>see coupon for expression of interest</i>	Melbourne State Opera
April 20	Lohengrin video: Paul Frey, Cheryl Studer, cond. Peter Schneider (1991)	Goethe Institut 1.00 pm
May 25	Richard Wagner Birthday Luncheon	Ritz Carlton Hotel Macquarie Street 12 noon for 12.30 pm
July 20	Annual General Meeting followed by talk: "Knappertsbusch, Hotter and Sachs - the three Hanses", by David Nunn	Goethe Institut 1.00 pm
Sept 21, Oct 19 Nov 16, Dec 14	<i>Please note these dates - program to be arranged</i>	

## COMMITTEE

President	Paul Lehmann	9411 7899 (work) 9413 1035 (fax)
Vice President	Barbara McNulty	9487 1344
Vice President and Treasurer	Olive Coonan	9387 6403
Membership Secretary	Janet Wayland	9332 3926
Secretary	Ira Kowalski	9560 5859
Members	Barbara Brady (Editor, Newsletter)	9956 5132
	Shirley Robertson	9521 3281
	Ivor Zetler	9871 4566 (home) 9872 2723 (work)
Public Officer	Reg Maloney	

## THE PRESIDENT'S REPORT

Dear Members,

Another seminar has come and gone - and from the comments made to me by various members the presentations by our four speakers were very much appreciated. I would like to restate my appreciation and thanks for each of the speakers who so readily agreed to participate and gave up much valuable time in the preparation of and presentation of their talks. As I mentioned in my thanks to them on the day I find it quite gratifying that these people so readily make themselves available.

I also noted with great pleasure that there were quite a number of newer and younger members present and I hope this trend will continue.

It was also a great pleasure to welcome the West Australian soprano Lisa Harper Brown (who came as a visitor) to the seminar. As yet many of you may not have heard her sing but I, and some members of the committee heard her at the regional finals of the Metropolitan Auditions and also the finals of the German Operatic Awards, and although no prize was awarded in the German competition she was the only participant who received a highly-commended award. Personally I was VERY impressed with the quality of her voice - and you will have an opportunity to judge this for yourselves if you attend the forthcoming Walküre as she is singing the role of Gerhilde. It is very gratifying to see professional performers come to our functions as 'one of the mob'.

As regards the Adelaide Ring Cycle - I have been hearing various rumours - but as yet have had no official confirmation as to ticket allocation, travel arrangements etc. However it may be that something official will materialise quite soon. If it does I will be in touch with all those who expressed interest as quickly as possible.

Some time ago I referred to a possible recital by the pianist Stefan Mickisch. A committee member met him earlier this year and was told that his performance fee for a recital would be \$3,000 (not negotiable). Taking into account the additional costs that would be incurred (hall hire, advertising etc) and also the information given to me relating to the numbers that attended his Adelaide and Melbourne recitals, it was obvious that it would be financially suicidal for us to attempt a recital.

I look forward to meeting as many members as possible on 8th December at our Christmas party which promises some festive fare following a short program of entertainment. Finally may I take this opportunity on behalf of the committee and myself of wishing each of you every success and happiness for the forthcoming year.

Thanks to you all,

PAUL LEHMANN  
President

### ADDRESS

Please note our permanent address for all correspondence, and the telephone and fax number:

The Wagner Society in New South Wales Inc

GPO Box 4574 SYDNEY NSW 2001

Tel: 411 7899 (Paul Lehmann, business hours) Fax 413 1035

All contributions to the *Newsletter* are gratefully received and may be sent to the editor at the above address.

### NEW MEMBERS

The Society is delighted to welcome the following new members:

Prof. Ian and Mrs Dorothy Fraser; Prof. Peter and Mrs Helen Hall and Mr Simon Donohoe

### DONATIONS

We gratefully acknowledge generous donations from the following members of this society :

Mr and Mrs A Hamlin ; Betty Maloney - small bust of Richard Wagner

The Society welcomes all donations and they can be addressed to the Treasurer, Wagner Society in NSW Inc at the above address. Donations are tax-deductible and receipts will be issued. If members wish to earmark their donation for a specific purpose (for example, a contribution to the Adelaide Ring) they may indicate this in a covering note.

### THE RING ON 2MBS-FM

Excerpts from the Ring with commentary by Professor Brian Coghlan are being presented on successive Thursdays at 1.00 pm by 2MBS-FM. The series started on Thursday 14th November and will continue into December with *Götterdämmerung* covered on 5, 12 and 19 December. Readers of *Stereo FM Radio*, the 2MBS-FM program guide, might well have been mystified by the listing of the cast of the 1998 Adelaide Ring in the program. We gather that wires were crossed when the guide was prepared for press some months ago and that the performance for *Rheingold* was from the 1958 Decca recording with Solti conducting the Vienna Philharmonic Orchestra and Geoffrey London as Wotan and Kirsten Flagstad as Fricka.

**BAYREUTH 1997-2000** (from Camron Dyer's scanning of international magazines and the Internet)

*Tristan und Isolde* - Conductor Daniel Barenboim, director Heiner Müllers.

July 25 Aug 4, 14, 18, 27.

*Die Meistersinger* - Conductor Daniel Barenboim, director Wolfgang Wagner.

July 26 Aug 3, 6, 11, 15, 19, 28.

*The Ring* - Conductor James Levine, director Alfred Kirchner, designer Rosalie.

July 27, 28, 30 Aug 1; Aug 7, 8, 10, 12; Aug 21, 22, 24, 26.

*Parsifal* - Conductor Giuseppe Sinopoli, director Wolfgang Wagner. Aug 2, 5, 13, 17.

1998 - return of Dieter Dorns *Holländer*, also *The Ring*, *Parsifal*, and *Die Meistersinger*

1999 - a new production of *Lohengrin* - Conductor Antonio Pappano, director Willy Decker, *Tristan und Isolde*, *Die Meistersinger*, *Parsifal*, and *Holländer*.

2000 - "Jahrtausend-Ring" Millennium Ring - Conductor Giuseppe Sinopoli, director Jürgen Flimm.

## HISTORY OF THE WAGNER SOCIETY IN NEW SOUTH WALES PART I

We hope to compile some notes towards a history of the society and have started by inviting the first members, Reg and Betty Maloney, to contribute. Betty has put together the following account, and this is followed by extracts from the first and second newsletters:

### The Formation of the Wagner Society in New South Wales

It was always our ambition to go to Bayreuth. Numerous inquiries about obtaining tickets were always met with negative replies. Our friend, Richard King, the owner of the Print Room Gallery, had attended Bayreuth numerous times by travelling with Lufthansa German Airlines and obtaining extra tickets by standing patiently outside the Festspielhaus waving a little banner. It was not until our friend Jenny made us aware of the Henebery Personal Tours (Opera and Music Festival Holidays) in Oxford that our hopes were raised. In 1980 we were allotted three tickets through them to three Wagner operas. By coincidence Jenny also recommended that her friend Len Hansen should contact Oxford and when he was successful suggested that he travel with us. This he did.

Thoughts were bandied around between Reg and myself about a Wagner Society in Sydney. There had been a society previously which had folded, so we felt we needed some support to get the scheme going. We talked of this in Bayreuth and asked Len if he would be president if a society were formed. He agreed. Also in Bayreuth at the same time were Clare and Margaret Hennessy, Joan Klein and Sue Kelly - who were all equally enthusiastic about the formation of a society.

Len had met Richard King through our instigation and visited him at the gallery to ask about touting for tickets at Bayreuth. He must have been well instructed as Len did get tickets for Ring operas. Reg visited the Friends of Bayreuth office and told them of our proposal and their enthusiasm was great. We were returning to London to see the Gotz Friedrich Ring while Len was returning to Sydney. We undertook to contact the president of the London Wagner Society and Len undertook to visit Richard King again to ask if an inaugural meeting to create a Society could be held in his gallery. Meantime the president of the London society visited our flat in Floral Street, London, had lunch with Reg and promised to forward their Constitution onto us. This he did. The inaugural meeting was held at the Print Room Gallery on 26th October 1980 and was attended by 15 people. Of those I can recall only 11 names:

Dr Leonard Hansen	Dr Susan Kelly	Michel Arnould
Richard King	Clare Hennessy	Murray Smith
Reg Maloney	Margaret Hennessy	Barbara Mitchell
Betty Maloney	Joan Klein	

At this meeting an interim committee was formed to report back, and so the Wagner Society was formed in 1980/81.

**BETTY MALONEY, Member 1A**

**Extracts from The Wagner Society Newsletters No. 1 February 1981 & No. 2, April 1981**

“Since our first public meeting on 26th October 1980, the steering committee has been working steadily on the many small details of administration and organisation, and we are now established as an unincorporated society, with our own constitution ... The Committee is confident that the formation of the Wagner society has been worthwhile and will fill a big need in the local music scene.”

“The first public function of the Wagner Society - the film evening on March 9th - was an unqualified success, with a capacity crowd filling the A.M.P. Theatre to watch the documentaries covering the Bayreuth and “Ring” centenary. Unfortunately, a few people could not be accommodated in the full house, or could not attend that night ... Of those who did attend, many became member of the Society and most made a welcome donation towards the cost of the evening. The Committee extends a hearty welcome to the new members and thanks all members for their patience in waiting for their membership card - here it is!

The first Annual General Meeting will be held on Friday, May 22nd, at 7.30 p.m. at the Concordia Club ...

An afternoon of recorded music is being planned for members and friends on Sunday, 21st June, between 11 am and 5 pm at 141 Dowling Street, Woolloomooloo. Any member with a rare or historic recording to be played should contact the Secretary.

On Monday, 6th July, at 6 pm at the W.E.A. Auditorium, 72 Bathurst Street, Sydney, Mr Werner Baer, M.B.E., will address the Wagner Society with an analysis of the music in the Prelude to *Götterdämmerung*. The significant “Leitmotiven” of the Norn and Valkyrie rock scenes will be illustrated by an introduction to the opera, members are advised that some prior acquaintance with the Ring cycle will aid comprehension and enjoyment of Mr. Baer’s talk. For those attending the concert performance of *Götterdämmerung* later in the year, this evening should be considered an important part of their own preparation in understanding more fully Wagner’s masterpiece.

Detailed information is now being sought on the numbers wishing to attend *Die Walküre* in Melbourne in August.... Incidentally, the Committee is very proud to announce that, through the generosity of several members making donations to the Australian Opera, the Wagner Society will be recognised as the Official Sponsor of both *Die Walküre* and *Götterdämmerung*. Thus the Society is succeeding in one of its major aims - to aid and promote the presentation of Wagner’s works in Australia. Naturally, we hope to be able to make this an on-going trend.

The 1981 Bayreuth Festival takes place between July 25th and August 28th. Members who are attending should advise the Secretary of their time and location in Bayreuth so that they can contact fellow members there. Remember May 22nd - your opportunity to have your say in the running of the Wagner Society.”

Leonard Hansen  
President

Sue Kelly  
Vice President

Richard King  
Secretary/Treasurer

**LETTER FROM BAYREUTH**

This year saw the presentation of the four mature Wagner masterpieces: *Der Ring des Nibelungen*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg* and *Parsifal*. These were my impressions of the festival:

*The conducting:* Daniel Barenboim directed *Tristan* and *Die Meistersinger*. He certainly confirmed his reputation as one of the finest living Wagner interpreters. Particularly in *Tristan*, Barenboim drew playing of great beauty and passion from the orchestra. His pacing and command of the sweep of the music were exemplary. "At last some great Wagner conducting" an English critic was heard to say. James Levine's conducting of *The Ring* was more problematical. He favored an expansive and lyrical approach which was effective in *Siegfried* and the last two acts of *Walküre* but *Rheingold* and *Götterdämmerung* suffered from a lack of drama and tension. Giuseppe Sinopoli's direction of *Parsifal* was reliable though not especially inspired.

*The singing:* Outstanding amongst the singers were John Tomlinson as Wotan, Waltraud Meier as Isolde and Peter Seiffert as Walther von Stolzing. John Tomlinson's Wotan approached the standard of singing once heard from Hans Hotter. He sang with tremendous power and authority, his farewell to Brünnhilde proving to be one of the highlights of the festival. Similarly Waltraud Meier's Isolde was thrilling, radiant and passionate. She was the only singer to receive a standing ovation. Peter Seiffert stood head and shoulders above his fellow vocalists in *Die Meistersinger*. Whereas the vocal performance of Walther can often be the weak spot in this opera, here his presence lifted proceedings immeasurably. On a slightly less elevated plane was the powerful and accurate Brünnhilde of Deborah Polaski and the youthful and playful Siegfried of Wolfgang Schmidt. Schmidt has a fine heldentenor voice but at present lacks the stamina required of the role. Also notable was the golden voice of Poul Elming as Parsifal and the honeyed tone of the much touted Rene Fleming's Eva, particularly in the quintet.

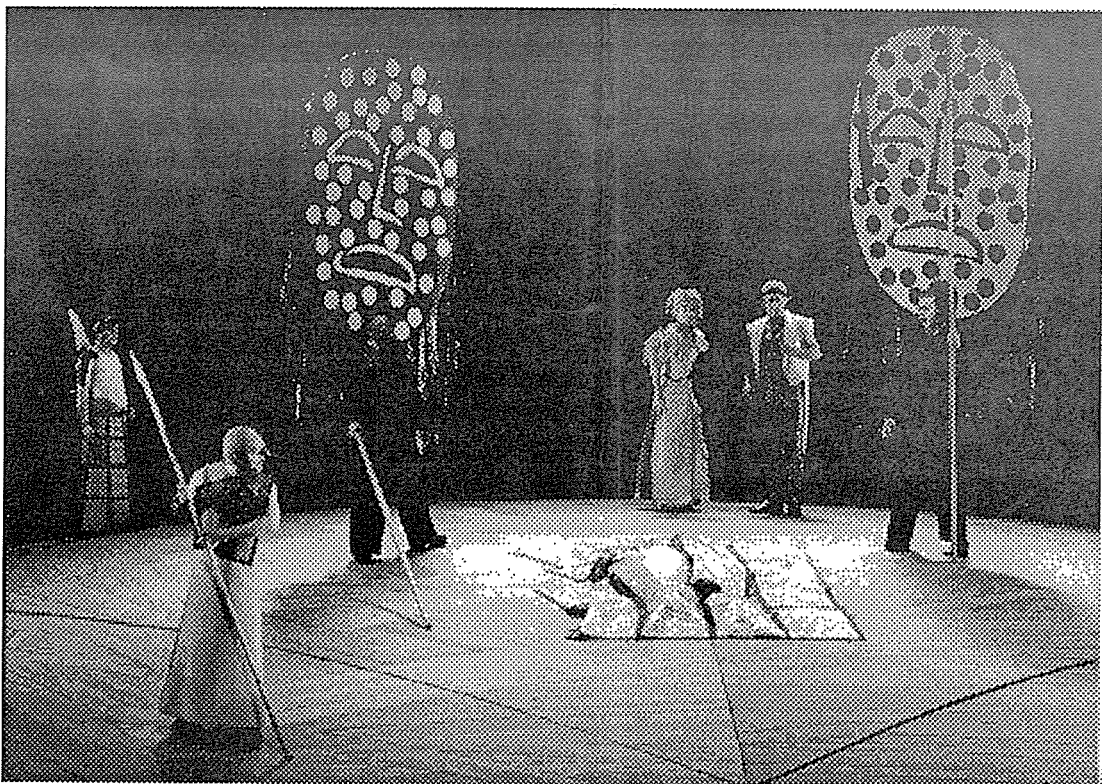
Though the general quality of singing was expectedly high there were some significant disappointments. *Die Meistersinger* was marred by a dull and uninvolved portrayal of Hans Sachs by Robert Holl and the even duller and serious Beckmesser of Andreas Schmidt. Would that our John Pringle be allowed to sing the part in Bayreuth. Eric Halvarson's Hagen was vocally satisfactory though he was hardly as malevolent as the part requires. Siegfried Jerusalem, one such a fine Tristan, is now sadly showing signs of vocal deterioration. One could well ask if a satisfactory Tristan exists nowadays.

*The production:* This year's new presentation was that of *Die Meistersinger* produced by Wolfgang Wagner. Expectedly there were no great surprises of an avant garde nature. The final scene, surely one of the most glorious in all opera, was magical in its color and grandness. The backdrop was a huge photographic depiction of a forest scene and on stage there were around 230 brightly dressed singers. What a visual treat. The remainder of the proceedings were less inspired with static action and unimaginative sets in the first two acts. The riot scene was far too orderly and civilized.

The most disconcerting aspect of Heiner Muller's production of *Tristan and Isolde* was the almost total absence of visual or physical contact between the two lovers. A safe sex Tristan!

The set of the second act consisted of a "garden" of shielded torsos and the final act was an appropriately very bleak and deathly pale setting on what appeared to be a sandy, rocky beach. The *Parsifal* production is probably best forgotten, particularly the oppressively dark and static first act. One can only wonder what the four enormous crystalline stalactites that encircled the stage represented. Matters improved somewhat later on but not to any great extent

*The Ring*, as is often the case, was the cause of the most controversy. The appearance of Alfred Kirschner and Rosalie (sets and costumes) was greeted with vociferous cheering and booing of almost equal intensity. I was one of those cheering. The sets were spare with a central circular structure of differing form invariably dominating the central area of the stage. Full and imaginative



*Das Rheingold scene 4 at Bayreuth 1996. Copyrightvermerk: Bayreuther Festspiele GmbH*  
Faffner: Eric Halvarson, Fasolt: René Pape, Wotan: John Tomlinson, Donner: Falk Struckmann

Fricka: Hanna Schwarz, Loge: Siegfried Jerusalem



use was made of the theatre's incomparable lighting system. Particularly effective was the scene where the Walküre moved about in brightly lit suspended elongated cylindrical structures. The forest scene in Siegfried was pure magic, the "roof" of the forest consisting of upturned umbrellas that swayed in wavelike motion during the Forest Murmurs music. Together with the exquisite orchestral playing and singing this scene proved to be the highlight of the whole festival for me.

The costumes were extremely varied and colorful, sometimes displaying Oriental or African influences. The giants Fafner and Fasolt had large yellow oval shaped tribal masks suspended above their heads. Many of the women and some of the men wore breastplates that seem to be a great favorite of Rosalie. Large collars and dresses very wide around the hips were also a feature. These often startling costumes would have accounted for much of the booing.

This relatively abstract production was not for the uninitiated as a clear idea of proceedings was not really given, but it is presumed that anyone who attends Bayreuth would know their Wagner inside out. There are certainly no synopses printed in the program. This was my first visit to the shrine of Wagner. I went with the expectation of attaining Wagnerian bliss. This was only partially achieved. Sadly the golden days of the fifties and sixties when Wieland Wagner was reigning supreme and singers and conductors, the like of which we may possibly never hear again, have gone. Generally what we have now is good but hardly great Wagner.

**IVOR ZETLER**

### **TANNHÄUSER IN FINLAND**

During a July visit to Finland I had the opportunity to go to the opera in Savonlinna and, not knowing what to expect, was delightfully surprised. Six hours from Helsinki by train through forests and lakes, this city has since the late 1960s hosted an opera festival using as its major venue the Castle of St Olaf. Built on a small island in the 15th century, Ovalinlinna, with its high stone walls and three round towers, dominates the lake and its surrounding parks. Approached on foot across a pontoon bridge and through the stone vaults the courtyard with its uneven cobblestones and massive granite walls becomes an auditorium seating some 2000 opera lovers from around the world. A temporary plastic roof provides shelter from the weather and was sorely tested during an Act 1 thunderstorm!

The excellent orchestra is made up of some 100 players from around the country and is complemented by world class casts and a large, well trained and enthusiastic chorus. The stage is set against the castle wall with a very simple set used with imagination and clever lighting.

Johan Tilli, the Landgrave, Raimo Sirkiä, Tannhäuser, Susan von Reichenbach, Venus and Gunnel Bohman as a delectable Elizabeth, all gave fine performances and there is a special thrill in seeing an opera based on a medieval story in an authentic medieval environment. There is also delight in walking back to one's hotel at 11 pm through the dusk of an almost endless day.

**BARBARA McNULTY**

**LETTERS**

**LETTER FROM RAYMOND TAYLOR, DARWIN**

"Thank you for the most interesting literature you regularly send to me. I send it on to Mr Pattinson, Music Lecturer in Christchurch New Zealand. He said a Wagner Society has started in Auckland, also maybe in Wellington, and that he is being "pushed" to starting one in my beloved city Christchurch... He gave a series of talks on Wagner on radio last year -- super. I heard some of the last he sent to me on a tape so I send him "24 hours" and other matter. Please mention "24 hours" also Friends of the ABC in your literature. ..."

*We appreciate Mr Taylor's comments and don't mind putting in a plug for the ABC - and also for 2MBS-FM's Program Guide.-Ed.*

**FAX FROM GREG CONDON, SLAUGHAM, SUSSEX**

"I thought you might find the following piece of information of sufficient interest to include in your Wagner Society Newsletter:

Simone Young will conduct a one-off performance of "Die Walküre" at the Royal Opera House, Covent Garden, London on December 06 this year; Placido Domingo will sing the lead role of Siegmund. This is a performance to celebrate Domingo's 25th anniversary at the Garden.

Simone will also conduct "Lohengrin" at the Vienna Staatsoper on February 20, 23, 26 in 1997"

*We are delighted to learn of these performances; we might also mention that the documentary entitled "The Young One - Simone Young (a profile of successful young Australian conductor) was repeated on ABC TV on Sunday 17th November - Ed.*

***DIE WALKÜRE* CONCERT PERFORMANCE**

The Sydney Symphony Orchestra is following last year's stunning *Rheingold* with two performances of *Die Walküre* on Wednesday 26th February 1997 at 6 pm and Saturday 1st March at 4 pm. Singers include Elizabeth Connell, Bruce Martin, Edward Cook (Siegfried in the Adelaide Ring), Bernadette Cullen and Alessandra Marc. The Society hopes to secure a parcel of tickets for a theatre party to the Saturday performance with 'A Reserve' tickets at \$65 each (discounted). Please complete the following coupon to join the theatre party; we should remind members that we require payment in advance.

To: The Wagner Society in NSW, GPO Box 4574 SYDNEY 2001

Please reserve ..... for *Die Walküre* at the Sydney Opera House Concert  
Tickets at \$65.00 each on Saturday 1st March at 4 pm

Enclosed is my cheque for

.....

Name: .....

Address: .....

Phone: (day and evening) .....

## RECENT FUNCTIONS

**FLORENCE AUSTRAL:**

James Moffat inherited an interest in Florence Austral, nurtured it as he researched her life and music, made a comprehensive collection of recordings and came to talk to the society with a wealth of knowledge and a sympathetic understanding of Austral's career and personality at his fingertips. Copies of his biography *Florence Austral: one of the wonder voices of the world* (Currency Press, 1995) sold like hot cakes to members attending his talk. Others who ordered copies at the time after the stock had run out may still obtain them at a discounted price of \$40 through the Society. Having heard James Moffat's talk and excerpts from his recordings, members are looking forward to the release of the Larrikin Records (LRH453) two-CD set which should be available soon.

**WALKÜRE SEMINAR.** We are indebted to our speakers: Peter Pfuhl, Antony Ernst, Richard Toop and Michael Ewens for a fascinating and lively seminar on *Die Walküre*. To add a different note to the more scholarly papers, lead viola player Peter Pfuhl was able to tell us what it was like to play under international conductors with widely differing interpretations of Wagner in Bayreuth and elsewhere in Europe. Special guests at the function were Marian Frost, editor of South Australia's Richard Wagner Society of SA Newsletter, and singer Lisa Harper-Brown who will be singing Gerhilde in the SSO's concert performance of *Die Walküre* in February. You can also catch her in Mozart by Moonlight.

**THE DUTCHMAN IN MELBOURNE.** The Australian Opera is giving six performances of *Der Fliegende Holländer* from 22nd March to 12 April 1997 at the State Opera Centre in Melbourne. It is expected that Bruce Martin will sing the Dutchman. If members would like us to arrange a group booking for the performance on Saturday evening 12 April we will need to receive an indication by 15th December. The Richard Wagner Society in Melbourne is hoping to arrange a get-together, and *Falstaff* is being performed on the 11th April. Please complete the following coupon, **but send no money yet**. Tickets are priced at \$95 for a small group, or \$81 if there are sufficient numbers. We will contact you early in 1997. For further information direct from Melbourne, phone (03) 9682 1184.

To: The Wagner Society in NSW,	GPO Box 4574 SYDNEY 2001
I/We would like to reserve .....tickets	for <i>Der Fliegende Holländer</i> at the Victorian State Opera Centre, Melbourne, on Saturday evening, 12 April 1997
Name:	.....
Address:	.....
Phone: (day and evening)	.....






**TICKETS TO BAYREUTH 1996 THROUGH THE WAGNER SOCIETY IN NSW**

The Society hopes to receive a parcel of tickets which will be allocated to members who enter our ballot. Members are reminded of the rules relating to the acquisition of tickets for Bayreuth through membership of the Wagner Society in NSW.

- I Only Financial Members of at least 2 years' standing are eligible to apply for tickets
- II Only signed orders placed on the form below will be accepted.
  - A) A deposit of \$100 (one hundred dollars) for each application is also required.
  - B) If tickets are not allocated to you the deposit will be promptly refunded
- III Applications must be made prior to 31st December 1996.
- IV We will apply for performances in the third cycle, ie, middle to late August 1997.
- V You are responsible for the cost of the tickets once they are received. *(Unfortunately, because of the nature of the dealings with the Festival Box Office, we require payment even if you are unable to use the tickets. We will not return tickets to Bayreuth Box Office because there is a risk that such a move may prejudice future orders from our Society. However, if you are unable to go after paying for the tickets we will do our utmost to find someone else to take them over).*
- VI All payments must be made through the Society.
- VII You will be responsible for your own travel arrangements. (A leaflet on available accommodation will be supplied).
- VIII Tickets will be sold as a package (subject to availability).
- IX We will add a service charge of \$100 per set of tickets to cover the Society's expenses and overheads in ordering and distributing the tickets.
- X In the event of a ballot being necessary one set of tickets only will be allocated to financial members of 2 years standing or more, except in the case of a married couple, when 2 sets of tickets will be allocated.
- XI If a ballot is necessary, it will be conducted in early January in the presence of Committee Members, or any other members of the Society wishing to attend.

Send to Wagner Society in NSW Inc, GPO Box 4574, Sydney NSW 2001.

If there is a choice would you prefer expensive seats.....Less expensive seats.....

Signature	
Name	
Address	
Phone (work and home)	
Number of seats requested	

### ARE YOU A SINGER?

We have received a notice of the Ronald Dowd National Summer school for Singers to be held at Bathurst, January 16-26, 1997, incorporating Bathurst Singer of the Year (cash prize \$7,500); 10th year gala showcase; French song competition; Show song competition. Artistic Director: Victor Morris; Guest Tutor: Geoffrey Chard, AM. This event is presented in association with Charles Sturt University. Details and enrolment form from: Ronald Dowd National Summer School for Singers, 171 Albion Street Surry Hills NSW 2010. Tel: 02 9516 1895.

### SNIPPETS FROM WAGNER SOCIETIES

**New York:** June 1997 marks the 20th anniversary of the Wagner Society of New York which is planning a season-long festival of programs. The Met has scheduled 3 Ring Cycles for next March to May and the NYWS will end its 20th season with a grand flourish of programs related to Cycles, - "with all Wagner lovers around the world invited to participate". The following information is given in *Wagner Notes*. It is the address of the Wagner Society of Venice who can arrange a visit to the Palazzo Vendramin on the Grand Canal where Wagner died. Those wishing to make an appointment should contact Prof. Giuseppe Pugliese, Associazione Richard Wagner, Venezia, Via Dalmazia 4, Venezia Lido I-30126. Tel: 39-41-55245275; Fax: 39-41-5268176.

**Northern California.** At the close of a lecture on Lohengrin in September, "in walked Lohengrin himself" (in the person of heldentenor Ben Hepner). In May 1997 a concert in San Francisco presented by Jessye Norman will include the *Wesendonck Lieder*.

**BAYREUTH SUCCESSION.** A recent *Financial Times* article by Wolfgang Muchau reports that Nike Wagner, a daughter of Wieland's, is expected to make a formal presentation to the Wagner foundation about her ideas for changes to the festival. One idea is for a wider range of operas to include composers with some connection to Wagner; another is for a short winter season at Bayreuth. Nike Wagner is one of the names put forward as a possible successor to Wolfgang Wagner as festival director, but Wolfgang's daughter, Eva, is considered to be the most experienced among the fourth generation of Wagners.

### PUBLICATIONS RECEIVED

The Society acknowledges with thanks receipt of the following publications from Wagner societies and related organisations: *Kulturchronik*: News and Views from the Federal Republic of Germany, No. 2 & 3 1996; *Leitmotive*: the journal of the Wagner Society of Northern California, vol.10 No.1, Spring 1996 and *News and Notes*, also published by the Wagner Society of Northern California, Vol. 1, No. 1-2, Aug, & Nov. 1996; *Der Meister*: Newsletter of the Richard Wagner Society, Victoria, Vol. 6 No. 1 May 1996; *Newsletter, Richard Wagner Society of South Australia*, Nos.96-101, June - Nov. 1996; *Newsletter, Wagner Society of New Zealand*, Vol. 1 No. 4, July 1996; *Opera Foundation Australia Newsletter*, July 1996; *Richard Wagner Nachrichten* (Österreichische Richard Wagner Gesellschaft), Jahrgang 8/ Folge 3, Juli-Sept. 1996; *Wagner News* (Toronto Wagner Society) Vol.8 No. 1, August 1996; *Wagner News* (The Wagner Society (UK)No. 117, 1996 and *Wagner Notes* (Wagner Society of New York) Vol. xix No3,4 &5 June-Oct. 1996.

*The Ravens Reporting, compiled by Camron Dyer*

- Adelaide **The Ring** - 3 cycles in 1998. November 18, 19, 21, 24; November 27, 28, December 1, 4; Dec. 5, 7, 9, 12
- Arizona **The Ring** - a repeat of its Ring cycle in 1998 subject to funding
- Augsburg **Lohengrin** (new production) - Conductor Peter Leonard, producer Karoline Gruber, designer Peter Leonard. Opens March 2
- Berlin **Parsifal** - Festival 1997 - Staatsoper Unter den Linden - March 28, 31.  
**Lohengrin** - Staatsoper Unter den Linden - new production - Emily Magee, Deborah Polaski/Uta Priew, Johan Botha/Peter Seiffert, Falk Struckmann, René Pape. Conductor Daniel Barenboim, producer Harry Kupfer, designer Hans Schavernoeh & Buki Shiff. December 15, 18, 21, 28 January 2, 5.  
**Holländer** (new production) - Deutsche Oper - Julia Varady(Senta), Jorma Silvasti (Erik), Clemens Bieber/Uwe Peper, Wolfgang Brendel(Holländer), Matti Salminen/Friedemann Kunder (Daland). Conductor Rafael Frühbeck de Burgos, producer Götz Friedrich, designers Gottfried Pilz & Isabel Ines Glathar. March 27, 30 April 2, 16, 24 May 11. **Die Meistersinger** - Deutsche Oper - December 25, 29 April 13, 20 May 18. Wolfgang Brendel (Sachs), Victor von Halem/Reinhard Hagen (Pogner), Eike Wilm Schulte (Beckmesser), Heinz Kruse/Gösta Winbergh (Walther), Uwe Peper/Clemens Bieber (David), Evan Johansson/Hillevi Martinpelto (Eva). Conductor Rafael Frühbeck de Burgos, producer Götz Friedrich, designer Peter Sykora. **Tannhäuser** - Deutsche Oper - January 5 February 2.  
**The Ring** - Deutsche Oper - Gwyneth Jones, Karan Armstrong, Hanna Schwarz/Ute Walther, Kaja Borris, René Kollo, Robert Hale, Matti Salminen. Conductor Jiri Kout, director Götz Friedrich. January 10, 12, 19, 26; February 14, 16, 23 March 2.
- Bonn **Parsifal** (new production) - Carol Yahr, Christopher Ventris, Harry Peters, Stephen Richardson, Franz-Josef Selig. Conductor Jeffrey Tate, producer Günter Krämer, designer Gabriele Henkel. March 23, 30 April 5, 13, 19 May 3, 8, 19, 29.
- Bordeaux 1997 International Richard Wagner Congress - May 8 to 12. Die Walküre - Act I concert performance. Conductor Michael Schönwandt.
- Bremen **Die Meistersinger** (new production) - Conductor Günther Neuhold, producer Ulrich Engelmann, designer Hans Brosch. January 17 March 2, 27, 30 May 8, 16 June 4 July 1.
- Brussels **Tristan und Isolde** - Ronald Hamilton, Anne Evans, Tom Fox, Oddbjorn Tennesfjord/Frode Olsen, Kerstin Witt. Conductor Antonio Pappano/Lothar Zagrosek, producer Achim Freyer. January 22, 26, 30 February 4, 8, 12, 15.
- Carnegie Hall **Tristan und Isolde** - Opera Orchestra of New York. February 9. Elizabeth Connell, Petra Lang, Heikki Siukola, Greg Ryerson. Conductor Eve Queler
- Cologne **Holländer** - Opens May 10
- Copenhagen **Holländer** - Conductor Dietfried Bernet, producer Wieland Wagner, restaged by Peter Peterson. May 5, 8, 12, 19, 27.

- Covent Garden *Lohengrin* - Karita Mattila (Elsa), Gwyneth Jones (Ortrud), Gösta Winbergh (Herald) René Pape (King Henry). Conductor Valery Gergiev, director Elijah Moshinsky, designer John Napier. February 8, 11, 14, 17, 20, 22, 1997  
*Die Meistersinger* - Nancy Gustafson (Eva), Catherine Wyn-Rogers, Gösta Winbergh (Walther), Herbert Lippert, Alasdair Elliott, Robin Leggate, Paul Crook, Francis Egerton, Thomas Allen (Beckmesser), John Tomlinson (Hans Sachs), Anthony Michaels-Moore, David Ellis, Gordon Sandison, Gwynne Howell (Pogner). Conductor Bernard Haitink, director Graham Vick, designer Richard Hudson. March 15, 18, 21, 24 & Verdi Festival July 7, 12.
- Düsseldorf *Tannhäuser* - December 29 May 19
- Florence *Die Walküre* - Act I in concert form: Feb. 27, 28 March 2. Jane Eaglen (Sieglinde), Robert Schunk (Siegmund), Rene' Pape (Hunding). Conductor Semyon Bychkov. *Parsifal* (new production) - Berndt Weikl (Amfortas), Andrea Silvestrelli (Tituel), John Tomlinson/Harald Stamm (Gurnemanz), Poul Elming (Parsifal), Franz-Josef Kapellmann (Klingsor), Waltraud Meier (Kundry). Conductor Semyon Bychkov, producer Klaus Michael Gruber, designer Gille Aillaud and Moisele Bickel. Maggio Musicale. May 3, 6, 8, 11, 13.
- Gothenburg *Holländer* - Conductor Leif Segerstam/Niklas Willén, producer Svenerik Goude, designer Lars-Åke Thessman. Opens February 16.
- Hamburg *Holländer* - Conductor Christop Prick/Marc Albrecht, director Marco Arturo Marelli, designer Dagmar Niefind. Feb 8, 11 Apr 12, 15, 18, 20, 24 *The Ring* - Gabriele Schnaut, Sabine Hass, Hanna Schwarz/Violeta Urmana, Siegfried Jerusalem, Heinz Kruse, Alfred Muff/Simon Estes/Robert Hale, Kurt Moll. Conductor Gerd Albrecht, director Günter Krämer, designer Andreas Reinhardt. as Rheingold Feb 16, 19 Mar 21; Die Walküre Feb 26 Mar 2m 23 Siegfried Mar 6, 9, 28; Götterdämmerung Mar 16, 19, 31.
- Hannover *Die Meistersinger* (new production) - Conductor Gregor Bühl, producer Hans-Peter Lehmann, designer Ekkehard Grübler. March 29 April 9, 12.
- Helsinki *Das Rheingold* - Conductor Leif Segerstam, producer Götz Friedrich, designer Gottfried Pilz. December 13, 17, 21, 26, 29.
- Kiel *Das Rheingold* (new production) - Conductor Walter E. Gugerbauer, producer Kirsten Harms, designer Bernd Damovsky. Opens January 26.
- La Scala *Siegfried* - Jane Eaglen, Mette Ejsing, Eva Lind, Siegfried Jerusalem, Heinz Zednik, Wolfgang Schmidt, Julian Rodescu, Monte Pederson, Falk Struckmann. Conductor Riccardo Muti, producer André Engel, designer Nicky Rieti. April 1, 4, 6, 9, 12, 15, 18.
- Leeds *Tannhäuser* - Opera North - new production - Jeffrey Lawton, Rita Cullis, Anne-Marie Owens, Keith Letham. Conductor Paul Daniel, producer David Fielding. Opens May 3, 1997.
- Leipzig *Tannhäuser* - December 15, January 18, April 5.
- Linz *Lohengrin* (new production) - Conductor Roman Zeilinger, producer Werner Michael Esser, designer Kurt Pint. Opens May 11.

- London An Evening with Dame Gwyneth Jones - Wagner Society  
Swedenborg Hall. February 4, 1997.
- Los Angeles *Tristan und Isolde* - Renate Behle, Jane Henschel, Siegfried Jerusalem, Donald McIntyre, Jorma Hynninen, Jane Henschel. Conductor Richard Armstrong, designer David Hockney. January 29 February 1m, 4, 7, 12m, 15, 18.
- Mainz *Die Meistersinger* (new production) - John Treleaven, Birgit Thomas, Ronald Ulen, Hans-Otto Weiß. Conductor Stefan Sanderling, producer Peter Brenner, designer Waltraud Engelberg. Opens April 12.
- The Met *Das Rheingold* - March 26 - Hei-Kyung Hong (Freia), Hanna Schwarz (Fricka), Birgitta Svendén (Erda), Philip Langridge (Loge), Graham Clark (Mime), James Morris (Wotan), Ekkehard Wlaschiha (Alberich), René Pape (Fasolt) Stephen West (Fafner) Conductor James Levine *Die Walküre* - April 7 - Hildegard Behrens (Brünnhilde), Deborah Voigt (Sieglinde), Hanna Schwarz (Fricka), Plácido Domingo (Siegmund), James Morris (Wotan), John Macurdy (Hunding) Conductor James Levine April 17 - Cast changes to above: Janis Martin (Brünnhilde) Matti Salminen (Hunding) *The Ring* - 3 cycles - Mar 29m April 12m, 19, 26; 25, 28, 30 May 3; 5, 6, 8, 10 1997
- Michigan *Holländer* - May 31 June 1m, 4, 6, 7, 8m.
- Salt Lake City *Holländer* - Greer Grimsley, Kurt Link. Conductor Matthias Kuntzsch. January 18, 20, 22, 24, 26m.
- Santiago *Götterdämmerung* - May 22, 25, 28, 31.
- Stockholm *Das Rheingold* - February 22, 25, 28 March 3, 6, 8, 12, 15.  
*Parsifal* - April 5, 7m, 8, 11.
- Strasbourg *Die Meistersinger* - Tina Kiberg, Lioba Braun, Stig Andersen, Uwe Peper, Wolfgang Brendel, Ludwig Grabmeier, Siegfried Vogel. Conductor Theodor Guschlbauer. Concert performance. February 9.
- Vienna *Die Meistersinger* - December 8, 11, 1996. *Lohengrin* - February 20, 23, 26 April 13, 16, 20, 1997. *The Ring* - Jane Eaglen/Gabriele Schnaut, Ulla Gustaffson/ Nadine Secunde, Anne Murray, Siegfried Jerusalem, Monte Pederson/Simon Estes, Kurt Rydl, Matti Salminen. Conductor Donald Runnicles/Horst Stein. March 12, 16, 20, 23; June 3, 5, 11, 15, 1997. *Parsifal* - March 27, 29, 1997. *Tannhäuser* - Nadine Secunde, Carol Yahr, Kurt Rydl, Heikki Siukola. Conductor Peter Schneider. May 4, 8, 11.
- Weimar *Parsifal* - Conductor Imre Pallo, producer Thomas Schulte-Michels, designer Wolf Münzner. March 28 May 1
- Zurich *Holländer* - Simon Estes, Robert Schunk, Sabine Hass/Gabriele Lechner, Matti Salminen. Conductor Rafael Frühbeck de Burgos, producer Ruth Berghaus, designer Rolf Hartmann. January 8, 12, 24. *Lohengrin* - Anja Silja, Gösta Winbergh, Matti Salminen, Gabriele Lechner. Conductor Ralf Weikert. June 18, 22, 29 July 3, 6. *Parsifal* - Matti Salminen, Peter Seiffert. Conductor Franz Welsch-Most, producer Hans Hollmann, designer Hans Hoffer. March 9m, 25, 29 April 6m.